

The Graduate

Released 1967

Primary source is film historian Howard Suber.

Chapter 1: Opening Credits

This is one of the **most popular and memorable films of the last quarter of a century**, as it begins, we are introduced to its 20-year-old protagonist, Benjamin Braddock, through an **off centered close-up** of the 30-year-old Dustin Hoffman.

As the camera zooms out, we hear the **pilots' voice, sort of a narration from God, revealing the character to be isolated in the midst of a sea of strangers.**

Ben at this point is a passenger in life, along for the ride, but having no more power over his destiny and fate in life. This is a **film about innocence and its loss.** You'll notice our main character is placed against a white background, **white is also the color of sterility and innocence**, and *The Graduate* is also about that.

The Graduate's structure is very much in the main stream of classical playwriting and screen writing structure in the west. In this tradition all of the action centers round a single person, whose name is also the title of the work. Other works that follow this style would include, *Carrie, Hamlet, King Lear, Romeo and Juliet, Robocop*, etc.

In this analysis of the film, I will be focusing in on Nichols use of film techniques, such as cameras, editing, sound and lighting. As well as *The Graduates* use of comedic structure, theme and characterization. As you now hear the third disembodied voice, issuing still more command's and prohibitions we might note Nichols let's us see Ben smile but we do not see why he is smiling. Repeatedly in this film, you will see effect before we see cause.

Two sound tracks being used, (1) the adult sound track and (2) the adolescent sound track.

Effect with out cause, as he leaves the airport.

This is the **second film directed by Mike Nichols**, but it is clear that his Theatrical background has served him well.

Chapter 2 (0:02:57)

As his father enters the film, **Ben is poised in front of a tank of fish, the fish is the most passive of pets, for this most passive of protagonist.** Evidently his parents have kept them alive for him during his four years at college.

To the visual themes of (1) isolation, (2) alienation and (3) bareness, Nichols now adds the motif of water, which will play an important visual and thematic role in the film.



"I'm worried about my future", which of us isn't? "I want it to be different," which of us doesn't. The first lines of any film are generally crucial. Here the **central dilemma of our protagonist is immediately laid out, a dilemma that expresses a universal desire.**

Like virtually all films that capture the imagination of a large audience, *The Graduate* is a **morality play and like virtually all morality characters Ben Braddock is every man**, someone who each of us can identify with, because on some fundamental level he contains a part of us. **Morality play will questions the moral principals of the society in which we live.**

Notice Hoffman puff out his cheek in frustration, as he walks away. You will see that gesture in someone else later on. I'll be pointing out several of these little touches of directing and performance in the film because they add so much to its effectiveness.

The hand held camera introduces us to the family and friends of the Braddock's, and in so doing immediately establishes our identification with him. We can all understand wanting to flee from such a scene. This is the largest crowd in the film, aside from this scene *The Graduate* gets by with an extremely small cast. There are only seven significant characters in the story.

Mike Nichols had gained fame as a **(1) stand-up comedian**; he used **dry social commentary and satire**. At the peak of his life as a comedian he stopped and became a great success on Broadway, notably as a **(2) director of several Neil Simon comedies**. **(3) He became a famous Hollywood director.** The dialogue that follows sounds hauntingly similar to a Nichols and May routine, "plastics."

Nichols previous film was *Who's afraid of Virginia Wolf*, which Variety claimed to be a huge stream of success in the box office, *The Graduate* enlarged upon his success as a director.

Biography of Mike Nichols
Birth: November 6, 1931
Hometown: Berlin, Germany
College: University of Chicago

Mini biography Invented American improvisational comedy with other University of Chicago students and Elaine May in the 1950s. Worked in legitimate theater as an actor before entering into a very successful comedy duo with May. The two were known as "the world's fastest humans".

Spouse Diane Sawyer 1988-present (Divorced from three previous women, has three children)

Trivia

- Fled from Berlin with his family in 1939
- One of Directors Guild of America annual Honorees, 2000.



Biography from Leonard Maltin's Movie Encyclopedia: Born to Russian Jews who immigrated to the United States just before the outbreak of World War 2, Nichols worked diligently to educate himself, taking several odd jobs while attending the University of Chicago. Bitten by the acting bug, he came to New York and briefly studied with Lee Strasberg. Back in Chicago, he helped form a landmark comedy troupe (Second City) and, with partner Elaine May, evolved a clever nightclub act. Nichols and May toured for several years, had their own show on Broadway, and played on TV variety shows before splitting up in 1961. He took up directing, and staged several successful Broadway comedies, including "Barefoot in the Park" and "The Odd Couple." Nichols made a highly acclaimed film directorial debut with his 1966 adaptation of another well-known theatrical property, *Who's Afraid of Virginia Woolf?* Starring Richard Burton and Elizabeth Taylor, it brought a frank, gritty realism to the screen and earned Nichols an Academy Award nomination. His next film, *The Graduate* (1967), broke ground in a number of ways: by giving voice to disaffected youth of the late 1960s, by treating seduction and adultery with humor, by using a contemporary song score (by Simon and Garfunkel) to set and amplify the film's tone, and by starring an unconventional-looking leading man (Dustin Hoffman). It was enormously successful and influential, earning Nichols an Academy Award, and a "golden boy" reputation which he dispelled, somewhat, by taking on riskier and more offbeat projects in the years that followed. The Joseph Heller adaptation *Catch-22* (1970) was highly anticipated, but proved a disappointment to most viewers. *Carnal Knowledge* (1971) turned heads with its startlingly frank examination of sexual mores, attitudes, and

behavior. The failure of *The Day of the Dolphin* (1973) and the only moderate success of the farcical *The Fortune* (1975) made Nichols a lot choosier about his film projects, and he spent most of the next decade working with great success on Broadway (where he won six Tony awards) and directing an occasional television special. He also served as co-executive producer of the highly regarded TV series "Family" (1976-80). Nichols' films since the 1980s are no longer groundbreakers-they blend into the mainstream-but they are marked by intelligence, top-quality craftsmanship, and high-caliber talent on both sides of the camera. OTHER FILMS INCLUDE: 1980: *Gilda Live* 1983: *Silkwood* (for which he was Oscar nominated); 1986: *Heartburn* 1988: *Biloxi Blues*, *Working Girl* (another Oscar nod); 1990: *Postcards from the Edge* 1991: *Regarding Henry* 1993: *The Remains of the Day* (co-executive producer only); 1994: *Wolf* Copyright ©1994 Leonard Maltin, used by arrangement with Signet, a division of Penguin Putnam, Inc.

Awards

1966 Academy Award, Best Director, *Who's Afraid of Virginia Wolf?*
1967 Academy Award, Best Director, *The Graduate*
1983 Academy Award, Best Director, *Silkwood*

Director - filmography

1. *1001 Nights* (2006)
2. **Closer (2004/I)**
3. **"Angels in America" (2003) (mini) TV Series**
4. *Wit* (2001) (TV)
5. *What Planet Are You From?* (2000)
6. **Primary Colors (1998)**
7. **Birdcage, The (1996)**
8. *Wolf* (1994)
9. **Regarding Henry (1991)**
10. *Postcards from the Edge* (1990)
11. *Working Girl* (1988)
12. *Biloxi Blues* (1988)
13. *Heartburn* (1986)
14. **Silkwood (1983)**
15. *Gin Game, The* (1981) (TV)
16. *Gilda Live* (1980)
17. *Fortune, The* (1975)
18. *Day of the Dolphin, The* (1973)
19. *Carnal Knowledge* (1971)
20. *Catch-22* (1970)

21. *Teach Me!* (1968)
22. *Graduate, The* (1967)
23. *Who's Afraid of Virginia Woolf?* (1966)

Producer - filmography

1. *Closer (2004/I) (completed)* (producer)
2. **"Angels in America" (2003) (mini) TV Series** (executive producer)
3. *Wit* (2001) (TV) (executive producer)
4. *What Planet Are You From?* (2000) (producer)
5. *Primary Colors* (1998) (producer)
6. *Designated Mourner, The* (1997) (producer)
7. *Birdcage, The* (1996) (producer)
8. *Remains of the Day, The* (1993) (producer)
9. *Regarding Henry* (1991) (producer)
10. *Postcards from the Edge* (1990) (producer)
11. *Heartburn* (1986) (producer)
12. *Longshot, The* (1986) (executive producer)
13. *Silkwood* (1983) (producer)
14. **"Family" (1976/III) TV Series** (executive producer)
15. *Fortune, The* (1975) (producer)
16. *Carnal Knowledge* (1971) (producer)

And now here's **Mrs. Robinson; also alienated in the midst of a sea of strangers, dressed in black and smoking, a virtual uniform in film: ever since the early silent period, for the fem fatale.**

Robert Redford screen tested for the part of Benjamin opposite Candice Bergen. Redford and director Mike Nichols both agreed that he wasn't right for the part and that they needed somebody who would look more uncomfortable with his sexuality. Dustin Hoffman came across as suitably "goofy" and got the part.

Ben shuts off the adult world, which has given us the only exposition about Ben's prior life we'll ever get in this film. This shot is a zoom, going from 220 to 50mm with a camera placed outside the window.

Ben looks down on his parents and their friends, both literally and figuratively. **The camera thus expresses, as it will so often in the film what Ben feels. Ben feels like he is living in a fish bowl, so this shot is not merely interesting but it's indicative of his inferior state.**

The camera lens in this close-up uses a **Rack Focus as it changes focus from four feet to fifteen feet;** as Mrs. Robinson rudely throws open the door, flooding Ben's life with a harsh glare. **From the very first Mrs. Robinson intrudes on Ben's life violating Ben's space and him in a manner closer to rape, than seduction.**

Listen carefully to Ben's little whistle here. It's the melody from the song, "Mrs. Robinson".

This is Ben's second declaration of aimlessness. Ben is clearly a perfectionist who cannot stand disorder. This is exactly what Mrs. Robinson will introduce into his life.

0:08:20 Giving the keys to a woman of his new car, no way, something is wrong with this boy.

Tossing the keys into the aquarium gives us a visual metaphor of Ben's condition. She tosses out bait, and he dives in after it. Once again a Rack Focus as Nichols shoots through the fish tank and we watch them disappear into the harsh glare.

Chapter 3 (0:08:47) Will you come in, Please.

Leading us to the glare of headlights in this shot. **Dustin Hoffman majored in Music at the Santa Monica College before he went to the Pasadena Playhouse to study acting. He had a long period of apprenticeships in New York and then finally he won an Oboe Award for an off-Broadway play.** This led Mike Nichols to ask him to test for this role even though the character was ten years younger than Hoffman's own age.

Biography for Dustin Hoffman

Date of birth 8 August 1937, LA, CA

Birth name Dustin Lee Hoffman

Height 5' 6"

Spouse Lisa Gottsegen 1980-present, four children, Anne Byrne 1969-1980, one daughter, one stepdaughter

Trade mark

- Famous for taking a wide range of difficult roles such as crippled street hustler in *Midnight Cowboy*, an actor pretending to be a woman *Tootsie* and an autistic idiot savant in *Rain Man*.
- Has a reputation for being difficult to work with.

Trivia

- Slept over at Gene Hackman and his wife's apartment in Manhattan when he was a struggling actor.
- After *The Pasadena Playhouse*, Hoffman decided to move to New York and looked up Gene Hackman. The two of them roomed together in New York at Hackman's one bedroom apartment on 2nd ½ and 26th Street. Hoffman slept on the kitchen floor. Originally, Hackman had offered to let him stay a few nights, but Hoffman would not leave. Hackman had to take him out to look for his own apartment.
- Another thespian he roomed with in New York was Robert Duvall.

Salary \$17,000 *The Graduate*



Biography from Leonard Maltin's *Movie Encyclopedia*: Only in the 1960s, with Hollywood conventions being stood on their heads along with societal mores, could this physically unprepossessing actor have made it as a leading man; in a previous era Hoffman would probably have plied his trade as a character actor rather than a powerful megastar. Although he shot his first movie, *Madigan's Million* in 1966 (released in 1968), Hoffman first impressed 1960s audiences in *The Graduate* (1967, earning his first Academy Award nomination), playing a disaffected, uncertain young man who drifts into a sexual affair with a woman in his parents' circle, only to fall in love with her daughter. The film's droll humor, relatively frank sexuality, satirical view of the upper middle class, and observation of a "troubled" younger generation made it a surprise smash. The bashful, nasal Hoffman soon proved himself capable of submerging himself in any role. His performance as street hustler Ratso Rizzo in 1969's *Midnight Cowboy* (another Oscar-nominated turn) was uncannily convincing. As an Old West rogue in 1970's *Little Big Man* Hoffman's scenes as a 121-year-old man show him radiating that age through layers of latex makeup. During the 1970s he consistently knocked out critics and audiences in a variety of roles, playing a doomed Devil's Island prisoner in *Papillon* (1973), hounded comedian Lenny Bruce in *Lenny* (1974, again Oscar-nominated), and Watergate journalist Carl Bernstein in *All the President's Men* (1976). Often described as taking "Method" techniques to the point of absurdity, he once kept himself awake for days to look more tired for a scene in 1976's *Marathon Man*. Constantly looking for challenges, Hoffman played an ex-con in *Straight Time* (1978) and earned some of the best reviews of his career (and some of his worst for 1979's *Agatha*). He then took a much warmer role, becoming a modern Everyman in *Kramer vs. Kramer* (1979) as a careerist man whose wife walks out on him, leaving him to raise their son-and reorder the priorities in his life. The performance earned him an Academy Award. Several years later he took another sharp turn, tackling a role that some people thought unplayable: a failed actor who disguises as a woman and achieves great success on TV. The film was *Tootsie* (1982), an enormous hit which earned Hoffman an Oscar nomination and convinced whatever naysayers were left that there was nothing he couldn't do. Mixing stage and screen work in the 1980s, he created a new interpretation of the Willy Loman character in a 1984 revival of Arthur Miller's "Death of a Salesman." (He recreated the performance on

television a year later and won an Emmy Award in the process.) In 1987 he teamed with pal Warren Beatty for the megabomb Ishtar the two were very funny as hapless songwriter/performers, but the film wasn't; both stars attributed its failure to lack of youth appeal, rather than the fact that it was a lousy movie. To ameliorate this perceived problem, Hoffman teamed with handsome young superstar Tom Cruise for his next film, Rain Man (1988), limning the character of an autistic savant with skill and integrity and earning another Best Actor Oscar in the process. In 1989 he was cast, rather improbably, as Sean Connery's son (and Matthew Broderick's father) in Family Business. Then in Beatty's own stab at the youth market, Dick Tracy (1990), Hoffman contributed a brief but funny cameo as the petty crook Mumbles. The year 1991 saw him cast as two legendary bad guys: gangster Dutch Schultz in Billy Bathgate and Captain Hook in ...Hook (a performance he based, in part, on William F. Buckley, with some Terry-Thomas thrown in). In 1992 he put a new slant on Ratso Rizzo as the title character in Hero then played a heroic army medical researcher in Outbreak (1995).

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Actor - filmography

1. Berkeley Connection, The (2006)
2. Lost City, The (2004) Meyer Lansky
3. Racing Stripes (2005) (voice) Tucker
4. Meet the Fockers (2004) Bernie Focker
5. I Heart Huckabees (2004) Bernard
6. Finding Neverland (2004) Charles Frohman
7. Runaway Jury (2003) Wendell Rohr
8. Confidence (2003) Winston King
9. Moonlight Mile (2002) Ben Floss
10. "Liberty's Kids: Est. 1776" (2002) TV Series (voice) Arnold
11. Tuesday (2001) (voice)
12. Messenger: The Story of Joan of Arc, The (1999) Conscience
13. Devil's Arithmetic, The (1999) (TV) (uncredited) Presenter
14. Sphere (1998) Dr. Norman Johnson
15. Wag the Dog (1997) Stanley Motss
16. Mad City (1997) Max Brackett
17. Sleepers (1996) Danny Snyder
18. American Buffalo (1996) Walt 'Teach' Teacher
19. Outbreak (1995) Col. Sam Daniels
20. Hero (1992) Bernard 'Bernie' Laplante
21. Wish for Wings That Work, A (1991) (TV) Cockroach
22. Hook (1991) Capt. James S. Hook
23. Billy Bathgate (1991) Dutch Schultz
24. Dick Tracy (1990) Mumbles
25. Family Business (1989) Vito McMullen
26. Rain Man (1988) Raymond Babbitt
27. Ishtar (1987) Chuck Clarke
28. Death of a Salesman (1985) (TV) Willy Loman

29. Tootsie (1982) Michael Dorsey/Dorothy Michaels
30. Kramer vs. Kramer (1979) Ted Kramer
31. Agatha (1979) Wally Stanton
32. Bette Midler: Ol' Red Hair Is Back (1978) (TV)
33. Straight Time (1978) Max Dembo
34. Marathon Man (1976) Thomas Babington Levy (Babe)
35. All the President's Men (1976) Carl Bernstein
36. Lenny (1974) Lenny Bruce
37. Papillon (1973) Louis Dega
38. Alfredo, Alfredo (1972) Alfredo
39. Point, The (1971) (TV) Narrator/Father (first telecast)
40. Straw Dogs (1971) David Sumner
41. Who Is Harry Kellerman and Why Is He Saying? (1971) Georgie Soloway
42. Little Big Man (1970) Jack Crab
43. John and Mary (1969) John
44. Midnight Cowboy (1969) Enrico Salvatore 'Ratso' Rizzo
45. Sunday Father (1969) A 'Sunday Father'
46. Millón de Madigan, El (1969) Jason Fister
47. Star Wagon, The (1967) (TV) Hanus Wicks
48. Graduate, The (1967) Benjamin Braddock
49. Tiger Makes Out, The (1967) Hap
50. Journey of the Fifth Horse, The (1966) (TV) Zoditch

Producer - filmography

1. Furies, The (1999) (producer)
2. Devil's Arithmetic, The (1999) (TV) (executive producer)
3. Walk on the Moon, A (1999) (producer)
4. Straight Time (1978) (producer)

As Ben accompanies Mrs. Robinson to the door the camera stays behind as if sensing the danger that lies ahead and wanting to observe it from a safe distance. As he will often do, Nichols innovatively allows the sound and picture track to diverge, in order to communicate a sense of the unnaturalness of what's happening. Although we are visually along way from that door, the sound here will be very close.

A technique borrowed from gangster, horror and detective films is now used to communicate that sense of danger. A tracking shot behind the characters as they walk down a narrow hallway.

Three weeks of rehearsal on a sound stage, prior to filming.

Notice the black and white striped awning outside the window. There's a virtual jungle outside this room and a devouring carnivore inside, this den of inequity.

Running Gag: He refuses the drink, she gives it to him anyway and he takes it. Such details are important. And here's another detail, notice Hoffman's little gesture as Mrs. Robinson lights her

third cigarette. **And his reaction to one of the great musical cues in contemporary film history.**

Nichols gave Hoffman an exquisite bit of **stage business; listen to this little sound he makes when he feels trapped.** Notice the black and white striped awning in the back it perfectly coordinates with the zebra on the bar, and with Ben's black and white striped tie. As well as with other elements you will see later in this film.



Biography for Anne Bancroft

Date of birth 17 September 1931, The Bronx, NY

Date of Death: June 6, 2005 (73 years old)

Birth name Anna Maria Louise Italiano

Nickname Annie

Mini biography Anna Maria Italiano was born 1931 in the Bronx, New York. She made her cinema debut in 1952 in *Don't Bother to Knock* (1952). In the fifties she made a lot of movies as a supporting actress until she became a star with *Miracle Worker*, *The* (1962), directed by Arthur Penn, for which she won an Academy Award. The sixties in general were her best years: *Pumpkin Eater*, *The* (1964) directed by Jack Clayton, *7 Women* (1966) directed by John Ford and *Graduate*, *The* (1967) directed by Mike Nichols. In 1964 she married Mel Brooks. After the sixties she reduced her appearances in movies but still had some important roles like, for example, *Garbo Talks* (1984) directed by Sidney Lumet. She also began to make some TV films.

Spouse Mel Brooks 1964-present, one son, Martin May 1953-1957 divorced

Trade mark

- In most of her films, she habitually removes an earring before answering a telephone

Trivia

- She and Mel Brooks met on the set of a TV talk show, and Mel later paid a woman who worked on the show to tell him which restaurant Anne was going to eat at that night so he could "accidentally" bump into her again and strike up a conversation.
- Graduated from the American Academy of Dramatic Arts in Manhattan.
- Measurements: 38-23-35.
- Won a Tony in 1960 for Actress (Dramatic) in "The Miracle Worker".
- Won a Tony in 1958 for Actress, Supporting or Featured (Dramatic) in "Two For The Seesaw".

Biography from Leonard Maltin's Movie Encyclopedia: As young Hollywood contract player Anna Marno, this sharpfeatured, witty, and versatile actress appeared in such deathless 1950s classics as *Don't Bother to Knock* (1952), *Demetrius and the Gladiators* and *Gorilla at Large* (both 1954). In search of better roles, she headed back to New York and the stage, and there met with great success opposite Henry Fonda in the 1958 production of *Two for the Seesaw* (for which she won a Tony) and with what was to become the first of her signature roles as Annie Sullivan in *The Miracle Worker* which in 1959 brought her another Tony as well as a New York Drama Critics Award. The stage was set for a triumphant return to Hollywood, and sure enough she received a Best Actress Academy Award for her reprisal of the Sullivan role in the 1962 film version of the play. She followed with an Oscar-nominated performance in the British-made *The Pumpkin Eater* (1964), a bleak tale of marital strife scripted by celebrated playwright Harold Pinter. She also appeared in John Ford's final feature, *7 Women* (1966). The second of her signature roles was as Mrs. Robinson, the sexually frustrated upper-middle-class wife who icily seduces Dustin Hoffman in 1967's *The Graduate* (The role brought her another Oscar nomination). She appeared in roles both comic and dramatic throughout the 1970s and 1980s, including an unbilled cameo in her husband Mel Brooks' *Silent Movie* (1976) and a full lead opposite him in a 1983 remake of Lubitsch's *To Be or Not to Be*. She also appeared in several pictures made by Brooks' production company Brooksfilms, including David Lynch's *The Elephant Man* (1980) and the 1987 sleeper *84 Charing Cross Road*. Her directing and screenwriting debut, 1979's *Fatso* received mixed notices. Along the way she earned yet another Best Actress nomination, for her role opposite Shirley MacLaine in the battle-of-the-bitchy-exballet-dancers melodrama *The Turning Point* (1977), and one more as the Mother Superior, opposite Jane Fonda, in *Agnes of God* (1985). Most recently, Bancroft has been taking interesting character/cameo roles, in such films as *Love Potion No. 9* (1992), *Honeymoon in Vegas* (1992, as Nicolas Cage's dying mother), *Point of No Return* (1993, in the part played by Jeanne Moreau in *La Femme Nikita*), *Malice* (1993), and *Mr. Jones* (1993).

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Actress - filmography

- | | |
|---|---|
| 1. Delgo (2005) (voice) Sedessa | 12. Sunchaser, The (1996) Dr. Renata Baumbauer |
| 2. Roman Spring of Mrs. Stone, The (2003) (TV) Contessa | 13. Homecoming (1996/I) (TV) Abigail Tillerman |
| 3. Heartbreakers (2001) Gloria Vogal/Barbara | 14. Dracula: Dead and Loving It (1995) Madame Ouspenskaya (Gypsy Woman) |
| 4. Haven (2001) (TV) Mama Gruber | 15. Home for the Holidays (1995) Adele Larson |
| 5. Up at the Villa (2000) Princess San Ferdinando | 16. How to Make an American Quilt (1995) Gladys Joe Cleary |
| 6. Keeping the Faith (2000) Ruth Schram | 17. Mother, The (1994) (TV) Mrs. Fanning |
| 7. Deep in My Heart (1999) (TV) Gerry Eileen Cummins | 18. Oldest Living Confederate Widow Tells All (1994) (TV) Lucy Marsden |
| 8. Antz (1998) (voice) Queen | 19. Mr. Jones (1993) Dr. Catherine Holland |
| 9. Great Expectations (1998) Ms. Nora Dinsmoor | 20. Malice (1993) Mrs. Kennsinger |
| 10. Critical Care (1997) Nun | 21. Point of No Return (1993) Amanda |
| 11. G.I. Jane (1997) Sen. Lillian DeHaven | |

22. Love Potion No. 9 (1992) Madame Ruth
23. Honeymoon in Vegas (1992) Bea Singer
24. Mrs. Cage (1992) (TV) Lillian Cage
25. Broadway Bound (1992) (TV) Kate Jerome
26. "Freddie and Max" (1990) TV Series Maxine (Max) Chandler
27. Bert Rigby, You're a Fool (1989) Meredith Perlestein
28. Torch Song Trilogy (1988) Ma
29. 84 Charing Cross Road (1987) Helene Hanff
30. 'Night, Mother (1986) Thelma Cates
31. Agnes of God (1985) Mother Miriam Ruth
32. Garbo Talks (1984) Estelle Rolfe
33. To Be or Not to Be (1983) Anna Bronski
34. "Marco Polo" (1982) (mini) TV Series Signora Polo
35. Fatso (1980) Antoinette
36. Elephant Man, The (1980) Mrs. Kendal
37. Shogun (1980) (TV) (voice) Narrator of US home video version
38. Turning Point, The (1977) Emma Jacklin
39. "Jesus of Nazareth" (1977) (mini) TV Series Mary Magdalene
40. Lipstick (1976) Carla Bondi
41. Hindenburg, The (1975) Ursula, The Countess
42. Prisoner of Second Avenue, The (1975) Edna Edison
43. Blazing Saddles (1974) Extra in church congregation
44. Young Winston (1972) Jenny (Lady Randolph) Churchill
45. Annie, the Women in the Life of a Man (1970) (TV)
46. Graduate, The (1967) Mrs. Robinson
47. 7 Women (1966) Dr. D.R. Cartwright
48. Slender Thread, The (1965) Inge Dyson
49. Pumpkin Eater, The (1964) Jo Armitage
50. Miracle Worker, The (1962) Annie Sullivan
51. Restless Breed, The (1957) Angelita
52. Girl in Black Stockings, The (1957) Beth Dixon
53. Nightfall (1957) Marie Gardner
54. Walk the Proud Land (1956) Tianay
55. Last Frontier, The (1955) Corinna Marston
56. Naked Street, The (1955) Rosalie Regalzyk
57. Life in the Balance, A (1955) María Ibinia
58. New York Confidential (1955) Kathy Lupo
59. Gorilla at Large (1954) Laverne Miller
60. Raid, The (1954) Katie Bishop
61. Demetrius and the Gladiators (1954) Paula
62. Kid from Left Field, The (1953) Marian Foley
63. Treasure of the Golden Condor (1953) Marie
64. Tonight We Sing (1953) Emma Hurok
65. Don't Bother to Knock (1952) Lyn Lesley

Director - filmography

1. Fatso (1980)

Writer - filmography

1. Fatso (1980)

Camera dollies back. Deliberately putting Mrs. Robinson out of focus and plunging Ben into darkness, the shadows of his own fears (remember *The War of The Roses*), a device Nichols will use frequently in the film.

This shot, between Mrs. Robinson's legs, is the most famous image in the film and for good reason. The shot encapsulates their relationship, the sexually aggressive older woman and the gullible young man who knows what's going on, doesn't know how to handle it, or if he wants to handle it.

Our two main characters are on extreme opposite sides of the frame, leaving the center out of focus and empty, like their relationship visually creating a distance between them that can never be breached.

Ratio aspects for Television verses film, 3:4 TV and 4:6 Film, the industry standard for HDTV's new widescreen projection is 16:9.

The seduction scene invariably has audiences hollering, even though the consumption is still 25 minutes ahead.

We should note from the very beginning Elaine, through her portrait is the basis of the bait and switch game Mrs. Robinson is playing.

As the camera rises and pans, we have another skillful use of screen composition. **Mrs. Robinson and Ben are partially in shadows while Elaine's brightly lit shrine is centered between them, to form a triangle.**

If you recall the jungle downstairs where Mrs. Robinson began exposing herself - at least psychologically to Benjamin, now as she physically exposes herself, it is in perfectly keeping

with her character that what she should be wearing under that silky black tiger striped dress... would be a bra and slip - patterned after the queen of the jungle, a leopard.

Sigmund Freud wrote, "The most important requirements for maturity were the ability to love and the ability to work." In an astonishing number of popular films the protagonist can do one, but not the other. And the lesson that he or she frequently learns in such films is how to do both. Ben has been successful as long as he has been engaged in work at school but he has never learned how to love. That lesson will be Ben's post-graduate education.

Like all human beings the hero can have one of two reactions to danger. **Flight or fight.** In comedies the process often begins with flight and then the second act moves into the fight. The sequence can never be reversed if the film is to gain a large audience.

Here is an interesting use of vertical space here as the camera tilts to reveal the black banister, the black carpet and the diminutive boy down below. By now you've learned what the pattern of laughs reveals. This is a **situation comedy**, the biggest laughs come not from lines that are witty and funny, nor generally from the physical, but rather from the situations that our protagonist finds himself in.

The **camera that escorted Mrs. Robinson out the door has remained stationary for quite along time now. Waiting as she does like a spider in the center of its web.** In a moment the camera will pull back to let the victim enter into the trap, so it can with exquisite timing be sprung.

That nude body that Hoffman does a triple take on first appeared significantly in the reflection of Elaine's portrait. And as it did the key density of the light rose so we could see the reflection. And now I feel obligated to tell you something. That's not Ann Bancroft, that is a **body double, a stand-in, common in the 1960's and 1970's.**

Chapter 4 (0:16:35) Mr. Robinson Returns Home

A Marco lens gives us a deep focus, so Hoffman can rush up, do a 360 turn, go back again sit down just in time for Mr. Robinson's entrance.

Mr. Robinson is a foil character. His function is to reflect on other characters. After a few minutes with him we understand Mrs. Robinson behavior much better. Demonstrates the Reality Fallacy.

For those of you who have some quant idea that films have some necessary connection to reality. Can you explain why, if Mr. Braddock has been partners and best friends with Ben's father for 20 years, why he was not at the party honoring Braddock's only begotten son, or why he is wearing sun glasses in the middle of the night. The answer to the question, like so many in films, stems not from plausible behavior of real people but from the need to tell an effective story. The story demanded his sudden return home from a game of golf, just as things got interesting in the seduction scene, this is know as the Reality fallacy. Who demanded the sunglasses escapes me.

Running gag repeated. It's important to the success of the story that we do not feel too much sympathy for Mr. Robinson. That's the reason with this running gag with the scotch and the bourbon. Not only does Mr. Robinson not seem to know what's going on right in front of his face, he doesn't bother to listen when people tell them what they want. It's hard to feel sorry for such a jerk.

In fairness we have to note, Ben just accepts this drink from Mr. Robinson. The same passive way he first rejected the drink, he now accepts the drink, just like he did from his wife.

Ben now returns to the shadows. Again the wide screen format is used to give us two characters at opposing ends of the screen. With the majority of the screen out of focus, in this case waiting for Mrs. Robinson re-entrance.



Biography for Murray Hamilton (Mr. Robinson)

Date of birth 24 March 1923, Washington, North Carolina.

Date of death 1 September 1986, Washington, North Carolina. (respiratory arrest/cancer)

Actor - filmography

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. Last Days of Patton, The (1986) (TV) Gen. 'Hap' Gay 2. Whoops Apocalypse (1986) Jack 'Kill the Commies' Preston 3. "Hail to the Chief" (1985) TV Series Sen. Sam Cotton 4. Too Scared to Scream (1985) Jack Oberman 5. Hysterical (1983) Mayor 6. Summer Girl (1983) (TV) Jack Reardon 7. Mazes and Monsters (1982) (TV) Lieutenant John Martini 8. "B.J. and the Bear" (1979) Captain Rutherford T. Grant (1981) 9. All the Way Home (1981) (TV) Joel Lynch 10. Brubaker (1980) John Deach 11. Cheap Detective, The (1980) (TV) Ralph Garvey 12. Swan Song (1980) (TV) Jack McCauley 13. 1941 (1979) Claude Crumm 14. Amityville Horror, The (1979) Father Ryan 15. Last Cry for Help, A (1979) (TV) Ralph Muir 16. Donovan's Kid (1979) (TV) Henry Carpenter 17. Jaws 2 (1978) Mayor Larry Vaughn 18. Casey's Shadow (1978) Tom Patterson 19. Damnation Alley (1977) (uncredited) General Landers 20. Killer on Board (1977) (TV) Dr. Ned Folger 21. Murder at the World Series (1977) (TV) Harvey Murkison 22. "Rich Man, Poor Man" (1976) (mini) TV Series Sid Gossett 23. Drowning Pool, The (1975) Kilbourne 24. Jaws (1975) Mayor Larry Vaughn 25. After the Fall (1974) (TV) Mickey 26. Way We Were, The (1973) Brooks Carpenter 27. Murdock's Gang (1973) (TV) Harold Talbot 28. Incident on a Dark Street (1973) (TV) Ed Shilling 29. Deadly Harvest (1972) (TV) Sheriff Bill Jessup 30. Failing of Raymond, The (1971) (TV) Sergeant Manzak 31. Harness, The (1971) (TV) Roy Kern 32. Police, The (1971) (TV) | <ol style="list-style-type: none"> 33. Tattered Web, A (1971) (TV) Sgt. Joe Marcus 34. Cannon (1971) (TV) Virgil Holley 35. Vanished (1971) (TV) Nick McCann 36. If It's Tuesday, This Must Be Belgium (1969) Fred Ferguson 37. Brotherhood, The (1969) Jim Egan 38. Boston Strangler, The (1968) Sgt. Frank McAfee 39. No Way to Treat a Lady (1968) Inspector Haines 40. Sergeant Ryker (1968) Capt. Appleton 41. Danger Has Two Faces (1967) Colonel Jack Forbes 42. Graduate, The (1967) Mr. Robinson 43. "Man Who Never Was, The" (1966) TV Series Jack Forbes (1966-67) 44. Seconds (1966) Charlie Evans 45. American Dream, An (1966) Arthur Kabot 46. Cardinal, The (1963) Lafe 47. 13 Frightened Girls (1963) Wally Sanders 48. Papa's Delicate Condition (1963) Mr. Harvey 49. Hustler, The (1961) Findley 50. Tall Story (1960) Coach Hardy 51. FBI Story, The (1959) Sam Crandall 52. "Love and Marriage" (1959) TV Series Steve Baker 53. Anatomy of a Murder (1959) Alphonse Paquette 54. Houseboat (1958) Capt. Alan Wilson 55. No Time for Sergeants (1958) Irving S. Blanchard 56. Too Much, Too Soon (1958) Charlie Snow 57. Darby's Rangers (1958) Pvt./Sgt. Sims Delancey 58. Jeanne Eagels (1957) .Chick O'Hara 59. Spirit of St. Louis, The (1957) Bud Gurney 60. Girl He Left Behind, The (1956) Sgt. Clyde 61. Toward the Unknown (1956) Maj. Bromo Lee 62. Whistle at Eaton Falls, The (1951) Al Webster 63. Bright Victory (1951) Pete Hamilton |
|--|--|

The depth of field here is used with telling effect. Throughout *The Graduate*, the space that is out of focus is important, and often more telling, than the space that is in focus.

Apparently, Hoffman's screen test consisted of him fumbling his lines and awkwardly trying to grab Katherine Ross's behind, which angered her. As he left thinking he didn't

get the role, his awkwardness was just what director Mike Nichols needed for Benjamin Braddock.

As he takes out a cigar here, notice how that familiar object functions as a bit of theatrical stage business. Not only does Mr. Robinson light this smelly stogy in this immaculately manicured house, but also he will spit the end of it onto the floor. An act not exactly calculated to increase our empathy for him. Such touches prevent us from identifying with this character. We have to be licensed, that is give permission to accept the affair between Mrs. Robinson and Ben. And that's the function of this scene. After all, Ben is merely taking Mr. Robinson's advice.

Religious communities object to Hollywood getting us to change our morals to accept the actions of a character, but every piece of literature attempts to pursue the reader or viewer.

This is an **ancient comedic premises we might call "The Boomerang", one character advises another character to do something that will rebound back on him,** which is made humorous, because it was his idea in the first place.

As Mrs. Robinson finally comes down that hallway watch Ben get up do another **360-degree turn and sit down**, a perfectly timed bit of comic business. Ben does another comic turn. The camera rises and is drawn towards the black widow, who waits in her web, taking in as we do, the unintended meaning of her husbands words.

We hear for a third time of the association of Mrs. Robinson and Elaine, a Freudian structure of inevitably and vulnerability.

The camera is exactly where it was when Ben first entered the house. As Ben gulps in panic again, the sound from the shot that will follow begins prematurely at the end of this shot. This is a common technique today, but in 1967 it was still quite unusual.

Awards

OBIE Award – Off-Broadway Theatres 500-750 seats

TONY Award – Broadway Theatre 750+

OSCAR Award – Movies

Grammy Award – Music

Emmy Award – TV

Chapter 5 (0:20:52) The Birthday party

Here we are at Ben's 21st birthday, the day he becomes a man, but how does one become a man, you know the answer to that question as well as I.

I hope you've noticed that the Braddock's have a Black and White awning exactly like the Robinson's. Either the partners got two for the price of one or you have to figure Nichols is setting up a visual parallel that will at least unconsciously evoke other parallels between the two families. Like the fact that Ben's mother, like Mrs. Robinson, constantly dressing in black and white and animal prints.

Poor Ben nobody listens to him. Nobody asks him what he really wants. But this is part of the films underlying theme. Ben must learn to act like a man and how to take responsibility for others and for him. Until he can take responsibility in this adult world, Ben's passage to manhood will be blocked. **He will present the image of a man, but not the reality of a man, therefore he is being bullied to freedom as he turns 21. But of a boy who appears to be drowning like a fish out of water.**

Two films of the 60's made within a year of each other, *The Graduate* and *2001: Space Odyssey*, introduced a filming device, which has virtually become a Cliché. The deep aspartic breathing of the films protagonist encased in a technological apparatus that cuts out all sound of the natural world and forces the audience to feel what the character feels, a POV shot. Here Ben displays a combination of terror, isolation and infinite suffocation.

This diving scene, shot with the new **underwater Aeroflex Camera**, captures not only Ben's feelings but also visually conveys the claustrophobic power of his parents, their friends and their way of life. It is no wonder that Ben seems unable to breathe like a normal human being anymore. He has been suffocated under the pressure of society and family, which submerges any sense he may have had of himself. The metaphor I think is one of the many in **The Graduate that captures the alienation and despair that had by 1967 become so widespread and serious in American youth.**

The shooting sequence for this script called for a helicopter shot rising over the back yard, revealing 30 other homes, with 30 other owners, sitting around 30 other pools just like the Braddock's. The deletion of that shot, like others we will discuss later, removed much of the underlying social commentary and instead concentrated focused on the graduate, on this one single sultry individual. As the camera dollies, or swims back from this amphibian world. Nichols once again will over lap the sound from this scene and the scene that will follow, to make sure we understand that they are directly connected. If on this day, when Ben turns 21 he can't be treated like a man, then he might as well return to the womb.

Chapter 6 (0:24:23) "Are you here for an affair, sir"?

As Ben calls Mrs. Robinson in the cold blue light of this phone booth, we see, out of focus, in the center of the frame other middle class kids arriving for proms and bar mitzvahs. They represent the **great and proper society that Benjamin will now forsake**, for Ben is now about to enter the improper adult society, no wonder he's in a cold sweat.

Notice two important details here, that whimper and that cigarette. Ben is a wimp and that's why he whimpers so much and the track star who couldn't stand Mrs. Robinson's cigarette smoke in his own bedroom or in the den of her house, is now smoking himself which he will continue to do until he meets Elaine, at which time he will stop.

You tend to think of the music in this film to be done by Simon and Garfunkel. But you'll notice in the credits it says additional music by Dave Grusin. This is the music of the adult world, glossy, presumably sophisticated and empty. Music, like the sounds in Mrs. Robinson's den, the music you're listening to now and the music coming up in the bar, is that of the adult world.

What we are coming up to now is **Buck Henry**. One of the **film writers**, standing near that wooden scroll work. He was **paid \$700** for these days of acting. And while were getting personal, I might as well mention that Dustin Hoffman is reported to be paid a big **\$17,000** for his starring role in *The Graduate*.

Buck Henry was known as the producer and head writer for TV's *Get Smart* and he would later appear on *Saturday Night Live* and later direct his own films. This film is very close to Charles Webb's novel, almost entirely.

Biography for Buck Henry (Hotel Front desk Clerk)
Date of birth 9 December 1930, New York, New York,
Birth name Buck Henry Zuckerman, **Spouse** Ruth

Trivia

- **Member of Saturday Night Live's "Five Timers Club" by hosting the show 10 times.**

Biography from Leonard Maltin's Movie Encyclopedia: Meeklooking, bespectacled funnyman whose diminutive stature and diffident manner mask an often diabolical talent. He came to national attention as a writer/performer on the ground-breaking TV satire "That Was the Week That Was" (1964-65) and, with Mel Brooks, created the classic sitcom "Get Smart" (1965-70). He shared an Oscar nomination for his second screenplay, *The Graduate* (1967, in which he also had a cameo as a hotel desk clerk), and has been busy ever since acting in such films as *Catch-22* (1970, which he also wrote), *Taking Off* (1971), *The Man Who Fell to Earth* (1976), *Gloria* (1980), *Eating Raoul* (1982), *Aria* (1988), *Defending Your Life* (1991), and *Grumpy Old Men* (1993). He also wrote *The Owl and the Pussycat* (1970, adaptation), *What's Up, Doc?* (1971, adaptation), *The Day of the Dolphin* (1973), and *Protocol* (1984). In 1978 he coproduced and codirected *Heaven Can Wait* with Warren Beatty, earning an Oscar nomination for the latter, and graduated to his first solo directing effort with *First Family* (which he also wrote) in 1980. In 1992 he had a self-deprecating cameo role in *The Player* hilariously pitching "The Graduate, Part Two" to producer Tim Robbins. In 1993 he turned up in Robert Altman's *Short Cuts* and in 1994, *Even Cowgirls Get the Blues*
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Actor - filmography

1. Last Shot, The (2004) Lonnie Bosco
2. Serendipity (2001) (uncredited) Man in Bloomingdale's
3. Town & Country (2001) Suttler
4. Curtain Call (1999) Charles Van Allsburg
5. Breakfast of Champions (1999) Fred T. Barry
6. Man Who Counted, The (1998) George Postlewait
7. I'm Losing You (1998) Phillip Dagrom
8. 1999 (1998) Mr. Goldman
9. Real Blonde, The (1997) Dr. Leuter
10. Harrison Bergeron (1995) (TV) TV producer
11. To Die For (1995) Mr. H. Finlaysson
12. Grumpy Old Men (1993) Snyder
13. Short Cuts (1993) Gordon Johnson
14. Even Cowgirls Get the Blues (1993) Dr. Dreyfus
15. Lounge People, The (1992) Lewis Louis
16. Mastergate (1992) (TV) Clay Fielder
17. Keep the Change (1992) (TV) Smitty
18. Shakespeare's Plan 12 From Outer Space (1991) The priest
19. Linguini Incident, The (1991) Cecil
20. Defending Your Life (1991) Dick Stanley
21. Tune in Tomorrow... (1990) Father Serafim
22. Dark Before Dawn (1989)
23. Rude Awakening (1989) Lloyd Stool
24. Aria (1987) Preston (segment "Rigoletto")
25. Eating Raoul (1982) Mr. Leech
26. First Family (1980) Father Sandstone/TV Anchorman
27. Gloria (1980) Jack Dawn
28. Strong Medicine (1979)
29. Old Boyfriends (1979) Art Kopple
30. Heaven Can Wait (1978) The Escort
31. Absent-Minded Waiter, The (1977) Bernie Cates

32. Man Who Fell to Earth, The (1976) Oliver Farnsworth
33. Is There Sex After Death? (1971) Dr. Manos
34. Taking Off (1971) Larry Tyne
35. Owl and the Pussycat, The (1970) Man Looking Doubleday's Bookstore
36. Catch-22 (1970) Lt. Col. Korn (XO/Roman policeman)
37. Candy (1968) Mental patient
38. Secret War of Harry Frigg, The (1968) Stockade Commandant
39. Graduate, The (1967) Hotel Desk Clerk
40. Troublemaker, The (1964) T. R. Kingston
41. "New Steve Allen Show, The" (1961) TV Series Regular
42. Brücke, Die (1959)

Writer - filmography

1. Get Smart (2005) (creator)
2. Town & Country (2001) (written by)
3. "Get Smart" (1995) TV Series (characters)
4. To Die For (1995) (screenplay)
5. "Alfred Hitchcock Presents" (1985) TV Series (writer)
6. Protocol (1984)
7. "New Show, The" (1984) TV Series (writer)
8. First Family (1980)
9. Nude Bomb, The (1980) (characters)
10. "Quark" (1978) TV Series (creator) (writer)
11. Star Is Born, A (1976) (uncredited)
12. Day of the Dolphin, The (1973)
13. What's Up, Doc? (1972) (screenplay)
14. Is There Sex After Death? (1971)
15. Owl and the Pussycat, The (1970)
16. Catch-22 (1970) (screenplay)
17. Candy (1968) (novel)
18. Graduate, The (1967) (screenplay)

19. "Get Smart" (1965) TV Series (creator)
20. Troublemaker, The (1964) (screenplay) (story)
Director - filmography

1. First Family (1980)
2. Heaven Can Wait (1978)
3. I Miss Sonia Henie (1971)

This high angle shot emphasizes Ben's lack of power and awkwardness, notice the robot-like way he swings his arms.

0:28:18 Jump cut, as the drink arrives to the table. The name of a cut that advances the story and leaves out information that the audience will have to piece together, which may also include a glaring continuity mistake.

Well, here we are in another jungle. This is part of the ever-creative production design of Richard Sylbert, one of the unacknowledged contributors of so many successful recent films.

Ben's inability in commanding respect and attention has been a running gag in this film, and it will continue. Between these two shots it is clear that some time has passed. Ben pursues his reflection in the mirror like surface of the table and prepares for his initiation into manhood. Here is the initiation ceremony. The face of Mrs. Robinson appears upside down in the table, yet another instance of the visual expressing the psychological state. Again costume creates the character, Bancroft adjusts her leopard skin coat just in case you didn't notice what she was wearing and she again is dressed in her favorite color, black.

Doris Day was contacted for the role of Mrs. Robinson, but she turned it down because she said, "It offended my sense of values.."

Anne Bancroft who was born Anna Maria Louise Italiano, began acting in TV in 1950 she appeared in 13 films, before returning to the New York stage. She received a Tony for *Two for the Season*. In 1958, the next year she received a second Tony and the New York Drama Critics award for her portrayal of Ann Sullivan in the play *The Miracle Worker*. When she repeated the role in the film version she won an Academy Award for Best Actress. Back stage at the awards ceremony Ms. Bancroft met Mel Brooks a fellow award winner, he asked her for a date and the unlikely couple was shortly there after married.

Chapter 7 (0:33:07) Fear and lust in room 568

The camera dollies backwards across the lobby, in order to keep Ben in a medium close up, so that we can identify with his feelings of pure terror and excitement.

The only hint in the film of **Benjamin Braddock's academic intelligence** is revealed here as he decides to disguise his identity, by taking the name of a famous British Prime minister, becoming **Benjamin Gladstone**.

We can see in this scene why **Hoffman**, on the basis of his first significant film, was **nominated for an Academy Award**. As with every film Hoffman has ever done, every gesture, every expression, every reaction is perfectly timed to build his character. Ben is now taking his first active step in the film.

Ann Bancroft is 36 years old here, a mere 6 years older than Dustin Hoffman, who is supposed to be old enough to be her son. Nichols constantly uses depth of field in his visuals to express the fact that these people exist in two different planes, in this case racking focus and shooting through the horizontal bar on the phone booth. This is intended to give us the feeling that Ben is trapped, even caged by this desire of his.

The three stages in the development of a comedic hero, which I will call the three D's, we are in the first stage of the three D's. (Desire, Deception and Discovery). The protagonist desires something, it doesn't matter much what this is, we identify with the desire, that most human of emotions and not necessarily with any particular object of desire. But the world is a cruel place, if you are open and honest about it, and say what you really desire, the protagonist must engage in deception. The importance of this stage cannot be over emphasized. This is a fact that I think it is virtually impossible to construct a successful comedy without the use of deception. As is happening in this scene, the comic hero succeeds in his deception. He then, like in the familiar routines involving flypaper or bubble gum, the hero becomes stuck in it. And the more he tries to get out, the more he gets trapped. And the more he wants to stop the deception, he can't. Discovery, soon everyone will find out what this cad has been up to.

As the wide-angle lens with its enormous depth of field keeps Benjamin in focus down the entire length of the hallway, we can contemplate the fact that he is about to fulfill what he thinks he desires. His fulfillment will, however, lead him to the third state, discovery that we will come back to later.

0:33:13 As Ben enters the room, he turns on the lights and blinks. And we see another use of Nichols use of lighting to express the underlying feelings of the character, using light to tell the story. For the first hour of *The Graduate*, the light is often white, stark, and glaring; we will now see how this changes later. For now Ben futilely tries to screen out the light that is being shed on his actions.

0:33:43 The camera pans on Ben as he closes the blinds on all three windows. Once again he prefers the shadows. Hoffman's movements here construct another geometric figure here on the screen. He is literally going around in circles as he has been for the last half hour. Pretty daring for 1967, what do you think he is putting in the drawer?

0:34:08 Nichols and his inventive editor Sam O'Steen, effectively keeps the sound off screen knowing that we will often laugh if we hear something, but do not actually see it. Once again we hear (whimper).

One thing you have to say for Mrs. Robinson, she's no hypocrite. She throws the harsh light reality onto her own actions, and she doesn't try to hide what she is doing.

Part of this scene was adlibbed during shooting. In a retake, Nichols not only decided to have Hoffman nervously clear his throat, he also decided to milk the scene for a second laugh, by having Bancroft hold the smoke until Ben completes foreplay.

One of the **fundamental principles of comedy** is being demonstrated in this scene. **Love is serious business, it is sex that is funny.** And this has got to be one of the funniest sex scenes ever filmed.

0:35:37 The **reverse angle shot** coming from the back of the closet, like several others in this film, puts the camera in an impossible place, enhancing the comedic mood of the scene.

0:36:03 There will be two changes of focus here. First as Ben walks back into the room and then as Mrs. Robinson comes towards the closet, Nichols is reminding us yet again that these characters do not and can not exist in the same place. **The camera angle here is called a Dutch angle. The camera angle here is low and titled in order to disorient the world of the characters.**

Here's another **adlib here, Hoffman added banging his head on the wall** here during shooting, however they failed to notice the ratty noise it made would clearly reveal this is a set. Ben again moves between light and shadows.

0:36:30 In Dustin Hoffman and Anne Bancroft's first encounter in the hotel room, Bancroft did not know that Hoffman was going to grab her breast. Hoffman decided off screen to do it, because it reminded him of schoolboys trying to nonchalantly grab girls' breasts in the hall by pretending to put their jackets on. When Hoffman did it onscreen, director 'Nichols, Mike' began laughing loudly off screen. Hoffman began to laugh as well, so rather than stop the scene, he turned away from the camera and walked to the wall. Hoffman banged his head on the wall, trying to stop laughing, and Nichols thought it was so funny, he left it in.

If it is Benjamin who is playing the deceiving character, he has difficulty accepting the reality of what he is doing. He can't stand the heat of the light.

Wexler, the cinematographer for "*Who's afraid of Virgin Wolf*," which won an Academy Award, received a copy of the script and in the margins of the scene you are watching. Wexler asks whether anyone in the audience would believe that this hotshot college graduate of the late 60's was really a virgin? I can't tell you how much learned discussion that question has produced among film scholars but I'll leave the answer up to you.

0:37:37 **The little white circles, spaced eight seconds apart in the upper right hand corner of the frame tell the projectionist to change, to the next reel.** From now on, you'll notice them in every film you see for the rest of your life.

Chapter 8 (0:37:49) "Sounds of Silence" montage

Near the beginning of Act One you hear the first edition of the *Sounds of Silence*, now as Act Two begins we hear it once more, has our character made any progress.

Composition shot: This shot of Ben on the diving board is a composite shot of three other images. The first image is of him on the diving board, the second of water sloshing in a pan, and the third is light reflected in a mirror.

Take notice, even though California's love the sun, how many would lay their bare flesh out on a black raft. Notice the blouse his **mother is wearing** in the upper right hand corner of the frame, once again it is not reality, but the psychological state of our character that explains what's going on in this film. The black raft not only **expresses Ben's mood here**, it matches his mother's black and white Zebra blouse. The same kind of black and white animal pattern clothes that Mrs. Robinson wears, you Freudians can make of this what you will.

The movie is full of womb imagery. From Benjamin's constant desire to stay immersed in his parent's swimming pool, to the slow close-up shot of the hips of Katherine's roommate as she brings the "Dear John" letter to Benjamin, to returning to the actual womb of the elder and maternal Mrs. Robinson.

The following five minute montage sequence is a tour d' force of dissolves, cuts, and what the early Russian film theorist LaColaja, called creative geography, the term refers to entity that relates unrelated physical space in order to create the sense that they are related together even though they are far apart in time or space.

As this male sex object lies against the black headboard of the bed, notice that Mrs. Robinson, who wore a leopard bra in previous scene, wears a leopard slip in this one. And as she strokes his pectorals he will look in her eyes and he and we will see nothing. Such is the saying that says "looking without seeing."

As you look at these two they are not only mismatched by age, but both of them are living meaningless and empty lives from which they seek escape. Ben succeeds, Mrs. Robinson doesn't. Comedies end in integration and fulfillment, while tragedies end in alienation and frustration. For Ben, therefore, this story is a comedy, for her is a tragedy.

0:40:38 Symbolism: Did you notice there was a **fireplace** going, **in Los Angeles, in the middle of summer**, realistic, of course not. It was expressionist, meaning that Ben needs warmth in his life that he is not receiving from his family or from Mrs. Robinson.

Chapter 9 (0:42:40) "Ben, what are you doing?"

Surrounded by blackness, Ben will immerse himself into the watery world. **Nichols uses the Freudian or union linkage of water in the womb to create a startling effect.**

0:43:00 Ben's father blocks the sun. All the adults in this film block the warmth and the light, which is one reason why this film was such a success with the 60's youth. Every adult is portrayed as feeble, corrupt, or a fool, similar to The Breakfast Club, where the janitor is the smartest person in the building and the students have to smoke pot to discuss reality.

This is another reason why this was such a success with youth. The Graduate is attributed to starting the adolescent cycle of youth films. However, I think Easy Rider, which came two years later, is a better candidate.

0:44:55 To say that Freudian aspects are coincidental would be a surprise, look at Ben's mother here as she invades his private space. Look at her costume, her hair, the same streaks through her hair as Mrs. Robinson, a bit too coincidental, don't you think?

Yet another transition, into the next scene that the film does so well, a creative counter point of both light and sound.

Chapter 10 (0:45:31) The conversation

We have again started a scene in darkness, "hello darkness our old friend."

Nichols in this scene doesn't give us much to look at. Using a 40mm camera shot with very little panning. **Since we have very little to look at, we end up listening.** A good director knows when it is important to use visual pyrotechnics and then when it is important to let characters relate to each other.

0:46:17 Ostrich poise, as he buries his head in the sand, a real standard poise for comedies, and cartoons, you saw this shot in *Catch Me If You Can.*

0:47:47 Throughout the film, Mrs. Robinson has been the active agent. The aggressor, this is the only scene in which she is therefore vulnerable and humanized. It is our vulnerability that makes us most human.

This scene is the only scene in which we learn anything about Mrs. Robinson's past. Previous to this, **Anne Bancroft has always played proper ladies, thus for her this is a role reversal.** Mrs. Robinson, we never do find out what her first name is, was a complete change in character for her. You become successful in films based on your ability to play a type. Then you try to prove you can play against it. Many stars have had their worst failures when they have tried to shed their type. Bancroft is one of the few who has one of her greatest successes doing just that.

Important that we see them engaging themselves together at least once, we do need to give them some human qualities. Successful films are like a titter totter. First you go up, then you go down, and then you go up. One is not enjoyable without the other.

0:50:22 Walt Disney said, "Just as the audience thinks things are going okay, you bring back the wicked witch."

0:51:12 Pivotal Point, first hour of most films, the protagonists are reactors. They respond to what other people, society, nature or others do to them. Pivot Point, the protagonist ceases to merely react and begins to act. The important point is the character at this point seizes control of his or her destiny. Usually happens one hour into the film.

In the famous promotional still for this film, Dustin Hoffman is seen in the background framed by Mrs. Robinson's shapely leg. The leg in that photo didn't belong to Anne Bancroft, however; it belonged to a then-unknown model, Linda Gray.

0:53:14 This is, of course, what filmmakers call the **Cheat Shot**, in which the **angle cheats on reality, since the place where the camera is, was where we saw the door in the previous shot.** Also in use here is a **Wild Wall, a wall of a set that can be moved out for the purposes of filming.**

0:54:21 Here there **unnatural relationship draws to its natural conclusion.** We **begin the scene with "Lets talk", and we end with "Lets not talk at all".** Again Nichols uses the **wide screen to its full advantage.** Opposite ends of the frame with an unbearable gulf between them. There is truly nothing left for these two to talk about. **The longest scene in the film slowly fades to darkness,** (one of the four times this happens in the film.)

Chapter 11 (0:54:48) Elaine's Back From School'

Originally the scene was a dream sequence of the Robinson's coming over for dinner in a miniature set, thus everyone large and the characters all nude. Nichols changed to simply have Ben's wide-eyed look of terror at the suggestion of these two groups getting together.

Notice the sound is like the **aquarium in Ben's room.** Ben has become like a fish.

Chapter 12 (0:55:59) "BOY MEETS GIRL"

This 50mm to 500mm zoom quickly propels us into **Mrs. Robinson's reaction of Ben's betrayal, she is not only angry, she is in pain. She also looks older. The Newlywed Game is ironically played in the background, uncomfortably loud. While Elaine and Ben are centered in the frame, Mrs. Robinson appears off-centered and deliberately disembodied.**

Biography for Katharine Ross (Elaine)

Date of birth, 29 January 1940, Hollywood, CA,

Height 5' 8"

Spouse Sam Elliott, 1984- present, 1 child

Katharine Ross is also an accomplished children's book author, who has written the books of "Little Ballerina", and "My Favorite Things".



Biography from Leonard Maltin's Movie Encyclopedia: If there was no other credit in her filmography, Ross would forever be remembered for her role as Elaine Robinson, the object of Benjamin Braddock's romantic obsession in *The Graduate* (1967). Her look was just right for this role: cool and pretty, detached but not so much so that only the Campus Jock could win her. This performance earned a Best Supporting Actress Oscar nomination and thrust her into the spotlight. She'd already appeared in *Shenandoah* *The Singing Nun* (both 1965), and *Mister Budding* (1966), and was window dressing in John Wayne's action saga *Hellfighters* (1969). She then played third fiddle to Paul Newman and Robert Redford in *Butch Cassidy and the Sundance Kid* (also 1969), and Robert Blake's girlfriend in *Tell Them Willie Boy Is Here* (also 1969), but her budding stardom diminished during the 1970s. Among her credits: *Fools* (1970), *Get to Know Your Rabbit* (1972), *The Stepford Wives* (1975), *Voyage of the Damned* (1976), *The Swarm*, *The Betsy* (both 1978), *The Final Countdown* (1980), *Wrong Is Right* (1982), and *Red-Headed Stranger* (1986). Her career took an upturn at the time of her marriage to actor Sam Elliott; they have appeared together in *The Legacy* (1979), *Murder in Texas* (1981, TV movie), Louis L'Amour's "The Shadow Riders" (1982, made for TV), and Travis McGee (1983, made for TV), and produced the telefilm adaptation of Louis L'Amour's *Conagher* (1991) in which they starred.
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Actress - filmography

1. Capital City (2004) (TV)
2. Don't Let Go (2002) Charlene Stevens
3. Donnie Darko (2001) Dr. Lilian Thurman
4. Home Before Dark (1997) Rose
5. Climate for Killing, A (1991) Grace Hines
6. Conagher (1991) (TV) Evie Teale
7. Distribution of Lead (1988) Maude
8. Tattle: When to Tell on a Friend (1988) Maggie's Mother
9. Red-Headed Stranger (1986) Laurie
10. Houston: The Legend of Texas (1986) (TV) Mrs. Dickinson
11. "Colbys, The" (1985) Francesca Colby Hamilton Langdon
12. Secrets of a Mother and Daughter (1983) (TV) Ava Pryce
13. Travis McGee (1983) (TV) Gretel Howard
14. Wait Until Dark (1982) (TV) Suzy Hendrix
15. Shadow Riders, The (1982) (TV) Kate/Sister Katherine
16. Wrong Is Right (1982) Sally Blake
17. Marian Rose White (1982) (TV) Nurse Bonnie MacNeil
18. Murder in Texas (1981) (TV) Ann Kurth Hill
19. Rodeo Girl (1980) (TV) Sammy Garrett
20. Final Countdown, The (1980) Laurel Scott
21. Murder by Natural Causes (1979) (TV) Allison Sinclair
22. Legacy, The (1978) Margaret Walsh
23. Swarm, The (1978) Capt. Helena Anderson

- | | |
|---|---|
| 24. Betsy, The (1978) Sally Hardeman | 34. Butch Cassidy and the Sundance Kid (1969) Etta Place |
| 25. "Alle origini della mafia" (1976) (mini) Rosa Mastrangelo | 35. Hellfighters (1968) Tish Buckman |
| 26. Voyage of the Damned (1976) Mira Hauser | 36. Graduate, The (1967) Elaine Robinson |
| 27. Wanted: The Sundance Woman (1976) (TV) Etta Place | 37. Games (1967) Jennifer Montgomery |
| 28. Stepford Wives, The (1975) Joanna Eberhart | 38. Longest Hundred Miles, The (1967) (TV) Laura Huntington |
| 29. Hasard et la violence, Le (1974) Docteur Constance Weber | 39. Mister Buddwing (1966) Janet |
| 30. Get to Know Your Rabbit (1972) Terrific-Looking Girl | 40. Singing Nun, The (1966) Nicole Arlien |
| 31. They Only Kill Their Masters (1972) Kate Bingham, Nurse | 41. Shenandoah (1965) Mrs. Ann Anderson |
| 32. Fools (1970) | Writer - filmography |
| 33. Tell Them Willie Boy Is Here (1969) Lola | 1. Conagher (1991) (TV) (teleplay) |

0:58:00 Alfa Romeo sold a great many sports cars like this one after the films release. It later called this model "The Graduate". For the first part of the film, Ben has been a wimp, now he tries hard to win first place in the schmuck of the year competition.



2008 Alfa Romero

Camera will pan more than 10 degrees here as Robert Surtees, Nichols gifted cinematographer uses a very long 400mm zoom lens to shoot from across the street on the Sunset Strip.

Notice both Elaine (Katherine Ross was 27 years old, when she did this role) and this tough dude is wearing shades and white, our color of innocence.

1:00:00 *The Graduate* in the 80's is what Hollywood would call a high concept film. What does that mean; you take an old formula and give it a simple, memorable twist. The formula here at the heart of the graduate is the old Hollywood formula: Boy meets girl, Boy loses girl, Boys wins girl. Couldn't be simpler, the high concept twist is the reason the boy loses the girl, because he's been sleeping with her mother.

Women show their ability to act by how they display their emotions.

Men show their ability to act by how they suppress or hide them. For the first time Ben is able to recognize her pain and this is to his credit.

1:01:23 **This film was released Christmas of 1967,** (6 months after the summer of love in the **San Francisco, Hadashbury District,** which to some represented the crest of the hippie movement and flower power. But, there is **no hint of the fact that the Vietnam War** was going on at this time or that the majority of Americans felt Vietnam was a mistake.

Return to the telephoto lens. The film is grainy here, as it had to be forced a couple of stops in the developing lab. The voices were, of course, later dubbed in. Notice Ben starts this kiss with his hands in his pockets, and only takes them out as she responds. So Ben is still holding back, not taking the initiative.

This being the pivot point, Ben is seizing control over his destiny. Here Ben and Elaine shut out the world in order to start a new community of their own in a very old way, by breaking bread together.

1:03:26 An hour previously, the camera was in this exact position. At the end of the shot, the camera tilts up. A light was supposed to come on in Mrs. Robinson's bedroom window. They missed the cue in this take. Since the other takes were all so bad, they went on without it.

1:04:31 In the background, here comes Mike Farrell before he became famous in TV's MASH.

Notice Elaine's little gesture. That little gesture contains more intimacy that the entire affair with her mother did. Now the camera reverses direction, following after Mr. Gladstone.

1:05:14 The Declaration Scene, a familiar moment in which the boy tells the girl how he feels about her, here is a slight problem, thus the framing of the characters are on opposite sides of the window frame.

Now we are going to embark on the third of the three D's. DISCOVERY, where the character discovers what he really wants and other characters discover what he is really like.

1:05:57 Elaine's remarkable intuition and sensitivity immediately helps us identify with her. Ben remains out of focus. This is her major attraction for us from the start, she understands. Ben is still trapped in the deception, even though he wants to tell the truth.

Change of angle helps us see that the pivotal point is complete, there's no turning back now.

The change of the angle at the door is significant. Remember the lighting when Mrs. Robinson stood there; now look at the golden colors for Elaine. The light is heart felt amber, another exterior manifestation of the interior of the character.

Chapter 13 (1:07:32) Elaine finds out the truth

But its teeter tooter again, notice what Ben is whistling. The Wicked Witch reappears just when things begin to go so well.

This particular storm is about 15 feet in diameter; you can see that the sun is shining outside as it throws shadows across Hoffman's face. The fog film helps increase the weather effect.

Ben must defy the powers to be, in order to be successful.

The comic protagonist fears the discovery stage, for if you know what he is really like you might reject him. The same fear we have about opening ourselves up to one that we love.

1:09:30 The slow change of focus here, mirrors Elaine's discovery of the real truth behind Benjamin's story. Katherine was supposed to be crying as she discovers the truth, but could not work up the tears.

Nichols had a special set built so that he is able to use a zoom lens and could start with a tight 180mm close up and pull back to a diminutive 50mm, along this white wall. The

harsh white light of reality, which has exposed the business of Mrs. Robinson's life, now exposes Benjamin's as well.

Budget \$3,000,000, Filming Dates March 1967 - August 1967

1:10:20 Act Two ends with the Simon and Garfunkel song, *Scarborough Affair*.

Act Three begins with a montage of another relationship. Ben now knows what he really wants and the person he wants knows what he is really like. **The only question left is when will he get it; notice the question is not "if" but "when". Remember this is comedy, which must end in the fulfillment and integration.**

Benjamin spends the balance of the summer following Eileen around town, I think this is called stalking today. Stalking my x-wife.

Chapter 14 (1:11:56) "I'm going to marry Eileen Robinson.

Mrs. Braddock's scream always gets a big laugh, partly because it's comic relief, we needed that laugh.

Psychical punctuation with the toast coming out of the toaster, it is the exclamation mark to the end of the scene.

Biography for William Daniels (Mr. Braddock)

Date of birth, 31 March 1927, Brooklyn, NY, USA

Height 5' 7"

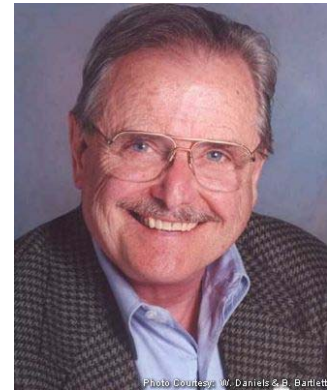
Spouse Bonnie Bartlett, 1951-present, 2 adopted sons

Trivia

- 1949 Graduate of Northwestern University.

Actor - filmography

1. Crazy Love (2003) (TV)
2. Lottery, The (1996) (TV) Reverend Hutchinson
3. Magic Kid II (1994) Manny
4. "Boy Meets World" (1993) TV Series George Feeny
5. Back to the Streets of San Francisco (1992) Judge Julius Burns
6. Knight Rider 2000 (1991) (TV) K.I.T.T./K.I.F.T.
7. Clara (1991) (TV)
8. On Thin Ice: The Tai Babilonia Story (1990) John Nicks
9. Howard Beach: Making a Case for Murder (1989) Slaney
10. Her Alibi (1989) Sam
11. Little Match Girl, The (1987/II) (TV) Haywood Dutton
12. Blind Date (1987) Judge Harold Bedford
13. Knight Rider (1982) (TV) K.I.T.T. (Knight Thousand)
14. "St. Elsewhere" (1982) TV Series Dr. Mark Craig
15. Drop-Out Father (1982) (TV) Draper Wright
16. "Knight Rider" (1982) TV K.I.T.T. (Knight Thousand)
17. Rooster (1982) (TV) Dr. DeVega
18. Rehearsal for Murder (1982) (TV) Walter Lamb
19. Reds (1981) Julius Gerber
20. Million Dollar Face, The (1981) (TV) Henry Burns
21. All Night Long (1981) Richard H. Copleston
22. Conquest of the Earth (1980) (TV) Norman
23. "Freebie and the Bean" (1980) TV Dist. Walter Cruikshank
24. Father Damien: The Leper Priest (1980) (TV) Bishop
25. Blue Lagoon, The (1980) Arthur LeStrange
26. City in Fear (1980) (TV) Freeman Stribling



27. Chinese Typewriter, The (1979) (TV) Devlin
28. Sunburn (1979) Crawford
29. "Blind Ambition" (1979) (mini) TV Series G. Gordon Liddy
30. "Rebels, The" (1979) (mini) TV Series John Adams
31. Sergeant Matlovich Vs. the U.S. Air Force (1978) Father
32. Big Bob Johnson and His Fantastic Speed Circus (1978) (TV)
33. Bastard, The (1978) (TV) Samuel Adams
34. One and Only, The (1978) Mr. Crawford
35. Incredible Hulk: Death in the Family, The (1977) Dr. Bonifant
36. Killer on Board (1977) (TV) Marshall Snowden
37. Oh, God! (1977) George Summers
38. Black Sunday (1977) Alan Pugh
39. "Nancy Walker Show, The" (1976) Cmdr. Kenneth Kitteridge
40. Francis Gary Powers: The True Story of the U-2 Spy (1976)
41. "Adams Chronicles, The" (1976) (mini) John Quincy Adams
42. One of Our Own (1975) (TV) Dr. Moresby
43. Sarah T. - Portrait of a Teenage Alcoholic (1975) Matt Hodges
44. Parallax View, The (1974) Austin Tucker
45. Case of Rape, A (1974) (TV) Leonard Alexander
46. Murdock's Gang (1973) (TV) Roger Bates
47. 1776 (1972) John Adams (MA)
48. Marlowe (1969) Mr. Crowell
49. Graduate, The (1967) Mr. Braddock
50. President's Analyst, The (1967) Wynn Quantrill
51. Two for the Road (1967) Howard Manchester
52. "Captain Nice" (1967) TV Series Carter Nash/Capt. Nice
53. Thousand Clowns, A (1965) Albert Amundson

54. Ladybug Ladybug (1963) Mr. Calkins

Biography for Elizabeth Wilson (Mrs. Braddock)

Date of birth, 4 April 1921, Grand Rapids, Michigan,

Height 5' 10"

Trivia

- Often plays loving mothers and sympathetic wives, but never married in real life.
- Is a particular favorite of director Mike Nichols, who has cast her in his films Graduate, The (1967), Day of the Dolphin, The (1973), and Regarding Henry (1991), and on Broadway in "Uncle Vanya" (1973).
- Received the 1972 Tony Award as Best Featured Actress in a Play for her performance in "Sticks and Bones" by David Rabe.

Chapter 15 (1:13:12) Going to Berkley

Nichols again shows what a master of comedy he is. He knows when to stop making you laugh, and when to make you contemplative, even serious.

1:15:03 matched dissolve Here we are shooting at an extreme high angle from 500mm to 50mm, to what is supposed to be the Berkley campus, but it isn't. The camera zooms back to reveal Ben's isolation, the gives us this matched dissolve as the social world re-enters Ben's life. Camera tilts up to zoom 50 to 400mm through the figures of the fountain with another use of water. We would never know it by this film that Berkley was a hot bed of sit-ins, walkouts, both of students and teachers, and ever present scene of political and social demonstrations. Some people thought that since all the political references were removed from the film that it would be a flop. To accomplish his transition into manhood he must not continue to react, but must act.

1:16:19 Camera is on a specially constructed elevator shaft that rises as they ascend the stairs. Norman Field plays this part; he is from TV's *Threes Company*.

1:18:25 Good direction comes in part, from attention to detail. This scene would have been rather boring without the eye movements and reactions of the woman next to Elaine, reactive character. Mike Nichols cast Eddra Gale (the woman on the bus) as a tribute to Fellini's *8½ (1963)*, in which she plays the role La Saraghina.

1:19:13 This is like their first date. On their first date Ben lead, and Elaine followed at a brisk pace, now it is Ben who follows. Elaine puffs her checks out; and Ben puffed his checks out earlier.

1:20:34 Ben has yet another moment of self-reflection. Ben has made a monkey of himself and Nichols illustrates that point.

1:21:00 As Ben shaves, for the second time in the film, notice how the lighting and color tells the story. Elaine even at her most hostile is lit with warm, amber's and gold's. Ever wondered why they have so many shaving scenes in comedies, *BIG*, *Three Men and a Baby*, and *Risky Business*. Back to **shaving scene**, why, because they **make the hero look both silly and vulnerable at the same time**, this helps take the edge off of the serious intent of what is said in such scenes.

This is the scene they used to screen test several prospective actress. And another principle of comedy being used here, the **greater the potential for pain the great the potential for laughter**, an absolutely fundamental principal comedy.

1:22:32 Major careers often start with small parts. Mire two lines of dialogue given here, gave **Richard Dreyfus** his start.

Filmography for Richard Dreyfus

Actor - filmography

1. Poseidon (2006) Richard Nelson
2. Copshop (2004) (TV) Leonard Manzo
3. Silver City (2004) Chuck Raven
4. Coast to Coast (2004) (TV) Barnaby Pierce
5. The Day Reagan Was Shot (2001) (TV) Alexander Haig
6. Rudolph the Red-Nosed Reindeer & Toys (2001) Scoop the
7. "The Education of Max Bickford" (2001) TV Max Bickford
8. Who Is Cletis Tout? (2001) Micah Donnelly
9. The Old Man Who Read Love Stories (2001) Antonio Bolivar
10. The Crew (2000) Bobby Bartellemeo/Narrator
11. Fail Safe (2000) (TV) President
12. Lansky (1999) (TV) Meyer Lansky
13. Krippendorf's Tribe (1998) Prof. James Krippendorf
14. Oliver Twist (1997) (TV) Fagin
15. The Call of the Wild: Dog of the Yukon (1997) (TV)
16. Night Falls on Manhattan (1997) Sam Vigoda
17. Mad Dog Time (1996) Vic
18. James and the Giant Peach (1996) (voice) Centipede
19. The American President (1995) Senator Bob Rumson
20. The Last Word (1995) Larry
21. Mr. Holland's Opus (1995) Glenn Holland
22. Silent Fall (1994) Dr. Jake Rainer
23. Another Stakeout (1993) Detective Chris Lecce
24. Lost in Yonkers (1993) Louie Kurnitz
25. Prisoner of Honor (1991) (TV) Col. Picquart
26. What About Bob? (1991) Dr. Leo Marvin
27. Once Around (1991) Sam Sharpe
28. Postcards from the Edge (1990) Doctor Frankenthal
29. Rosencrantz & Guildenstern Are Dead (1990) The Player

30. Always (1989) Pete Sandich
31. Let It Ride (1989) Jay Trotter
32. Moon Over Parador (1988) Jack/President Alphonse Simms
33. Nuts (1987) Aaron Levinsky
34. Stakeout (1987) Chris Lecce
35. Tin Men (1987) Bill 'BB' Babowsky
36. Stand by Me (1986) The Writer
37. Down and Out in Beverly Hills (1986) David 'Dave' Whiteman
38. The Buddy System (1984) Joe
39. Whose Life Is It Anyway? (1981) Ken Harrison
40. The Competition (1980) Paul Dietrich
41. Othello (1979) (V) Iago
42. The Big Fix (1978) Moses Wine
43. The Goodbye Girl (1977) Elliot Garfield
44. Close Encounters of the Third Kind (1977) Roy Neary
45. Victory at Entebbe (1976) (TV) Colonel Yonni' Netanyahu
46. Jaws (1975) Matt Hooper
47. Inserts (1975) Boy Wonder
48. The Second Coming of Suzanne (1974) Clavius
49. The Apprenticeship of Duddy Kravitz (1974) Duddy
50. American Graffiti (1973) Curt Henderson
51. Dillinger (1973) Baby Face Nelson
52. Catch-22 (1973) (TV) Capt. John Yossarian
53. Shadow of a Gunman (1972) (TV)
54. Two for the Money (1972/I) (TV) Morris Gap
55. Untold Damage (1971) (TV) Greg
56. Hello Down There (1969) Harold Webster
57. The Young Runaways (1968) Terry
58. The Graduate (1967) (uncredited) Apartment House Resident
59. Valley of the Dolls (1967) Assistant stage manager
60. "Karen" (1964) TV Series David Rowe III

More **attention to detail, Norman Fields eye blinking here is a great bit of stage business.** Since its **time to get serious, Ben removes the shaving cream.** Elaine, centered squarely in the center of the screen, remember how often Mrs. Robinson was off center.

Titter Totter effect; remember how a tickle that doesn't stop is simply annoying, when the story goes back and forth from drama to comedy.

Chapter 16 (1:25:39) Benjamin will you kiss me?

This is one of the most **intimate scenes in the film.** The one that reveals, Ben and Elaine really do belong together. In the **hotel room he brushes his teeth not to be offensive, when he is about to kiss her mother. Now in the middle of the night, with that awful night breath, he yawns in her face. This must be true love. They're both confused here,** they are truly soul mates. As they inch towards that bed, you think they might end up in it. They don't because Ben's relationship towards Elaine constantly contradicts with the relationship he had with her mother, keeping their relationship non-sexual in one way in which to dramatize the contrast. Exactly what Elaine now sees in Ben is never really clear to me, but who cares? Motivation is hardly ever clear in comedies.

1:27:52 This clever scene of cuts is matched to make it appear as one continuous conversation. The second love triangle, Carl is simply played for laughs. We are never intended to take Carl seriously. It is Mrs. Robinson who is the only serious threat in this story.

1:30:20 Ben's defiant whistling of Mrs. Robinson as he buys the wedding ring certainly makes it clear what will happen next.

Chapter 17: (1:30:41) Return of Mr. Robinson

Remember Walt Disney's quote, you bring on the witch or in this case the warlock.

According to Dustin Hoffman at NYU's Tisch School of the Arts Graduation 2003, his friend and former roommate Gene Hackman was cast as Mr. Robinson but was fired after a few weeks of work.

Biography for Murray Hamilton

Date of birth (location) 24 March 1923, Washington, North Carolina, USA

Date of death (details) 1 September 1986, Washington, North Carolina, USA. (respiratory arrest/cancer)

As we cut here, the special relationship contradicts it's self, but who cares, it was a nice effect.

1:31:12 Look at the light, cold, blue, intensity of the light, even though its night. When bad weather follows a character, literary critics like to call this device "The Pathetic Fallacy"

Comedy expresses pain, tragedy represses it that is why we do not see Mr. Robinson's pain. He is an extension of his wife.

1:33:22 The camera following Ben coming down the stairs was rather difficult to coordinate, but done well to express his speed and end up with this close up and voice over, which we see and hear.

Chapter 18: (1:33:49) Race back to Berkley

Another structural device found in a great many comedies, "The Chase". Once again a jittery hand held camera expresses Ben's nervous apprehension.

Errors in geography: Ben drives south from San Francisco to Santa Barbara through a tunnel that only carries northbound traffic. This, too, was intentional, but still, technically, wrong.

1:35:19 Most films are filled with **insert shots, two components (1) the individual shot of an item, and then (2) the camera moving towards that item.** This is the first one used herein the bedroom with the phone. The camera dollies then zooms in to intensify the conversation. This caustic sense of humor increases the power of the antagonist and makes a suitably powerful advisory for Ben. **Here is a basic dramatic principal. The villain must not only be as strong as the hero, but he or she must appear to be potentially stronger.** Otherwise, where's the tension?

1:36:37 The coolest and bitchiest line in the film, saying so much with so little, is a definition of poetry. Ben really is mixed up. He keeps driving to San Francisco not Berkley across the bay.

Errors in geography: Ben drives on the upper span of the Bay Bridge, which should take him away from Berkeley. This was intentional, apparently (it made a better shot) but is still incongruous.

Detail, which the director knew was not all that important, besides very few audience members would catch the mistake, but then look at the detail from his exit from his car to his entrance in the Frat house.

More is not often better. There are only four songs by Simon and Garfunkel in this score. Films have a tendency to overload their scores with pop hits. But if you use the music sparingly, they will remain in your memory rather hauntingly. Some great examples include, "Over the Rainbow," from *The Wizard of Oz*, or "As Time Goes By," *Casablanca*, and "Mrs. Robinson," from *The Graduate*.

1:38:46 Detail again here with the station attendant, and Hoffman pounding against the wall in frustration. Reactive Character.

1:40:33 This scene has been repeated in numerous other movies and sitcoms, such as *Wayne's World*.

1:41:04 Use of the long lens, the 500mm zoom lens flattens things, so even though Ben is running a great distance here, it appears as if he is making no progress. This of course, heightens tension.

Two interesting camera techniques are used in the film. In the scene where Benjamin is running, he is shown at some distance running straight at the camera, an effect which makes him look as if he getting nowhere as he's running. In another scene, Benjamin is walking from the right side of the screen to the left, while everyone else in the scene is moving from left to right. In western culture, things that move left to right seem natural (think of the direction you read words on a page), those that move right to left seem to be going the wrong way. These two visual techniques echo the themes of the film, Benjamin is going the wrong way, and getting nowhere in life.

1:41:49 As in all good films, the hero has both his courage and conviction tested in the climatic scene.

When Benjamin is shown banging on the church window with his arms raised and extended, many reviewers felt he was portrayed as a Christ-like image. In actuality, this was a compromise with the minister of the church. The minister had threatened to throw everyone out when the scene was rehearsed with Benjamin pounding his fists on the fragile window, which had been a gift to the church.

1:42:51 Elaine also has to seized control of her destiny.

Quick, cut, frantic hand held cameras all add to the sense of chaos.

Audiences love the symbolism in this scene, of grabbing the cross of Christ.

1:43:45 Common structural device, known as Completion and Return. When a film makes a complete circle. The film comes back to where it began. In the beginning of the film, Ben was returning home, and at the end we see Ben leaving home.

On Inside The Actor's Studio, Director Nichols claims that the final "sobering" emotion that Benjamin and Elaine go through was due to the fact that he had just been shouting at the two of them to laugh in the scene. The actors were so scared that after laughing they stopped, scared. Nichols liked it so much, he kept it.

Is this a conventional happy ending? No. Why does it end with "Sounds of Silence"? Why don't they end smiling and embracing? Could it be that Elaine and Ben, shortly will have very little to say to one another? Will they simply reproduce the relationships and the world of their own parents? They never have very much to say to one another, and even less now.

Part of the appeal of *The Graduate* is you can interpret this ending in any way you want. The film leaves you free to continue being a romantic or a pessimist, according to your own view of love and human destiny.

DVD: Bonus Materials

- Theatrical Trailer
- *The Graduate at 25* (15minutes)
- One on One with Dustin Hoffman (Not worth showing)

Filming Locations for *The Graduate*

- Alumni Park, University of Southern California, Ambassador Hotel - 3400 Wilshire Boulevard, Los Angeles, California, USA
- Doheny Library, University of Southern California, Los Angeles, California, USA
- La Verne, California, USA (Elaine's Wedding and related Scenes)
- Physical Education Dept. Building, University of Southern California, Los Angeles, California, USA
- Berkeley, San Francisco, Santa Barbara, California, USA
- UCLA, Westwood, Los Angeles, California, USA
- University of California, Berkeley, California, USA
- Von KleinSmid Center, University of Southern California, Los Angeles, California, USA